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Selections

for the

Piano



Arabesque, Op. 18

—SCHUMANN

GRADE IV—B

No. 91



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ARABESKE. Op. 18.

Arabesque.

BIOGRAPHICAL SKETCH—ROBERT ALEXANDER SCHUMANN (Shoo-män).

Born at Zwickau, Saxony, June 8, 1810.

Died at Emdenich near Bohn, Germany, July 29, 1856.

ROBERT SCHUMANN was the son of a bookseller, at Zwickau, who died when the boy was not yet sixteen, leaving him to the care of his mother. The boy was of a dreamy, silent nature, and had manifested an irrepressible love for music from his earliest years. His father procured for him lessons upon the organ, but it was intended that he study law. Accordingly after the Gymnasium (high school) in Zwickau, he entered the university at Leipsic at the age of eighteen as a student in law. Here also he continued to give much time to music, and here he had lessons from Master Wicck, whose daughter, Clara, he afterwards married. He was then determined to be a pianist, but in his haste he weakened one of the fingers of his right hand irreparably.

Later he went to the university at Heidelberg, and there he attended the lectures of Thibaut, known for his book upon "Purity in Musical Art." In place of working up his legal questions in the books, he spent most of his time composing, and before he was twenty he had composed part or all of his opus 1, "Variations upon the name Abegg." His mother, after much pain, gave her consent to Robert's becoming a musician, and thenceforward Schumann lived much of his life at Leipsic, and before he was thirty years of age had composed practically all his important piano works.

Schumann was one of the four young men who, between them, during the decade from 1830 to 1840, created modern piano playing. The other three were Mendelssohn, Chopin and Liszt. At the present time the piano works of Schumann are esteemed at their full value, as being musical, highly original, and full of the poetry of the human heart. He is nearly always either deeply confidential with the piano, as if dreaming through it, or else he is bounding with life and irrepressible vitality and power. Another thing about Schumann is his having composed so very many pieces which are short, striking, and easy to play; nevertheless, each is a poem,—a moment in the heart of man.

FORM AND STRUCTURE.—This composition is extremely interesting on account of its form and contents. The general form of the entire piece falls into the composite song form having two Trios; the structure being too loosely woven to be called a Rondo.

The first division of the composite song form comprises the first 40 measures; the second division or first Trio runs from measure 41 to measure 88, and is followed by a transitional or modulatory passage built upon the motive of the first part, but in augmentation and otherwise very free. The main theme of the first division again appears from measures 104 to 144; the second Trio begins on the second half of measure 144 and continues to measure 168, where the main theme or first division reënters and continues to measure 208. Measures 208 to 224 contain the *coda*.

The main division falls into a large three-part song form. The first period ends in measure 16. The second phrase-group ends in measure 24, in which measure the repetition of the first period begins, closing in measure 40. The melodic motive which serves as a germ consists of a dotted eighth and a sixteenth note accompanied by two sixteenths and an eighth.

The first Trio is called "Minore 1." This begins with an eight-measure open period followed by an extended eight-measure phrase when the first period is taken up again in measure 57. The entire middle part is very greatly lengthened by the inserting of some phrase-groups from measure 65 to measure 80 when the original open period of the part reappears in measures 81 to 88, followed, as before stated, by sixteen measures which lead back to the original theme of the first division.

Ano. 91-2

"Minore 11" starts out with an eight-measure period (measures 145 to 152), the rhythmic motive of which is used to develop another period which begins in the key of F and modulates to the key of E minor, in measures 153 to 160. The second period begins at measure 161 and closes in measure 168. It is in the key of E minor, the first appearance of this period having been in A minor; thus it only differs from the third part of the song form in general by differing in key from the first part.

The example should be regarded as important and interesting, because it shows the possibilities before the composer in making use of his material.

The first division then reappears and fully closes in measure 208. The *coda* is especially marked and is almost a separate movement, the motive of this part being an augmentation of the motive of the main theme, although the melody of the right hand part is different and is reiterated by the left hand an eighth later. The structure of this *coda* should be carefully studied out.

HOW TO STUDY.—If one plays the melody of the first division of this piece through and then attempts to play the music as written, it will probably be seen that the effect of the melody appears obscured or lost, and that another tone has been introduced into each beat which appears to become a part of the melody, and that is, the tone played by the thumb of the right hand. Try the following experiment: Play everything except the top row of notes or melody of the first three or four measures with the left hand. This will at once give the clew to the interpretation of the passage. In other words, the thumb note, which, according to the composer's notation of the accompaniment, is played with the right thumb, struck in a subdued manner, particular care being taken that it does not obscure the entrance of the following melody note.

Notice the imitation in the bass part of measures 51 and 52 where the melody is like that of measures 49 and 50, which in measures 53 and 54 is transferred to the tenor voice. The part beginning with measure 89 contains very many holding-notes. It should be played with all the expression possible. Notice the characteristic expression mark *f* in the second half of measure 144; how it is followed by a *p* in measure 145. Be very careful in these measures to bring out the syncopations in the melody sharply. The melody in the left hand part beginning with measure 229, which is a reiteration of the melody of the right hand part, as before explained, must be sung out with pressure touch and extremely *legato*. The other voices must be carefully given their due proportion and strength. The effect of the entire passage well played is extremely beautiful, as the piece itself is most charming.

Finally, we wish to call your attention to the pedal markings and to the marks of expression in general, and to assure you that a careful following of these marks with the proper technical control will result in a most delightful and musical performance of the piece.

Arabeske. ARABESQUE.

Edited and fingered by Emil Sauer.

Leggiero e con tenerezza.

Leicht und zart. M. $\text{♩} = 126$

Rob. Schumann, Op. 18.

The musical score for "Arabeske" is presented in five systems, each containing a piano (right hand) and bass (left hand) staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "M. $\text{♩} = 126$ ". The score includes various dynamics such as *pp* (pianissimo) and *p* (piano), and performance instructions like "Ped. sempre simile", "ritard." (ritardando), and "a tempo". The measures are numbered sequentially from 1 to 26 across the systems.

This piece was composed in Vienna in 1839. It was originally called "Garland" but when publishing the piece, the composer decided to call it "Arabeske".

The metronome marks show the rate of speed at which each movement is to begin. Naturally, during the course of a movement, the tempo will bear, and indeed require, the most manifold modifications.

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27 28 *pp* 29 30

31 32 *pp* 33 34 35

36 37 38 39 40

Minore I. Poco meno mosso.
Etwas langsamer. ♩ = 112

41 42 43 44 45 46

47 48 49 50 51 52

p *poco marc.*

Arabeske, 2.

53 *piu p* 54 55 56 *p* 57 *mf* 58 *p subito* 59

60 61 62 63 64 *piu f* 65 66

67 68 *espr.* 69 *p* 70 71 *cresc.* 72 *espr.* 73

74 75 76 77 *p* 78 *cresc.* 79 80

81 *ff* 82 83 84 *meno f* 85 86 87 *dim.* 88

Arabeske, 3.

91-8

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a tempo (un poco sostenuto)

ritard.

a tempo (un poco sostenuto)

dim.

mf

ritard.

a tempo ritard.

mf

ritard.

Tempo I.

mf

p

pp

pp

pp

Ped. sempre simile

Arabesque, 4.

91-8

The musical score is written for piano and consists of five systems of staves. The first system (measures 89-93) begins with a forte (*f*) dynamic and a tempo marking of *a tempo (un poco sostenuto)*. It includes a *dim.* (diminuendo) marking and a *ritard.* (ritardando) instruction. The second system (measures 94-98) continues with a *dim.* marking and a *mf* (mezzo-forte) dynamic. The third system (measures 99-104) features a *mf* dynamic and a *ritard.* instruction, followed by a *Tempo I.* marking. The fourth system (measures 105-109) includes a *p* (piano) dynamic and a *pp* (pianissimo) dynamic. The fifth system (measures 110-114) continues with a *pp* dynamic. The piece is titled *Arabesque, 4.* and includes a *Ped. sempre simile* instruction. The page number 91-8 is located at the bottom right.

Measures 115-120. Treble and bass staves. Measure numbers 115, 116, 117, 118, 119, 120 are indicated. A piano (*p*) dynamic marking is present at measure 120. The music features eighth and sixteenth notes with various rests and ties.

Measures 121-125. Treble and bass staves. Measure numbers 121, 122, 123, 124, 125 are indicated. Performance markings include *ritard.* (ritardando) above measure 121, *a tempo* above measure 124, and *rit* (ritardando) above measure 125. The music continues with eighth and sixteenth notes.

Measures 126-131. Treble and bass staves. Measure numbers 126, 127, 128, 129, 130, 131 are indicated. A *a tempo* marking is above measure 128. The music includes eighth and sixteenth notes with some triplet markings (3) above measures 130 and 131.

Measures 132-137. Treble and bass staves. Measure numbers 132, 133, 134, 135, 136, 137 are indicated. A *pp* (pianissimo) dynamic marking is present at measures 132 and 136. The music features eighth and sixteenth notes with various rests and ties.

Measures 138-144. Treble and bass staves. Measure numbers 138, 139, 140, 141, 142, 143, 144 are indicated. The music continues with eighth and sixteenth notes, ending with a double bar line at measure 144.

Minore II. Più lento.

Etwas langsamer. M. ♩: 152

Measures 145-149. Dynamics: *p*. Tempo: *Più lento*.

Measures 150-154. Dynamics: *f*. Tempo: *ritard.* - *a tempo*.

Measures 155-160. Dynamics: *ff*. Tempo: *a tempo*.

Measures 161-165. Dynamics: *p*. Tempo: *a tempo*.

Measures 166-171. Dynamics: *pp*. Tempo: *rit.* - *Tempo I*. Ending: *come prima*.

Arabeske, 6

Measures 172-176. The music is in 2/4 time. Measures 172 and 176 are marked *pp*. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 177-181. The music continues in 2/4 time. Measures 177 and 181 are marked *pp*. The right hand melody includes some triplet markings (3).

Measures 182-186. The music is in 2/4 time. Measure 184 is marked *p*. Above measures 185 and 186, the instruction *ritard.* is written. A double bar line with repeat dots follows measure 186.

Measures 187-191. The music is in 2/4 time. Above measures 188 and 189, the instruction *a tempo* is written. Above measures 190 and 191, the instruction *ritard.* is written.

Measures 192-196. The music is in 2/4 time. Above measures 192 and 193, the instruction *a tempo* is written. Measure 196 is marked *pp*. The right hand melody includes triplet markings (3).

197 198 199 200 201 202

pp

203 204 205 206 207 208

ritard.

Zum Schluss. Coda. Lento.
Langsam. M. d. 68. (d. 52)

209 210 211 212 213

p *espr.* *molto legato* *tempo*

214 215 216 217 218

ritard. *a tempo*

219 220 221 222 223 224

p

Arabeske, 8.

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